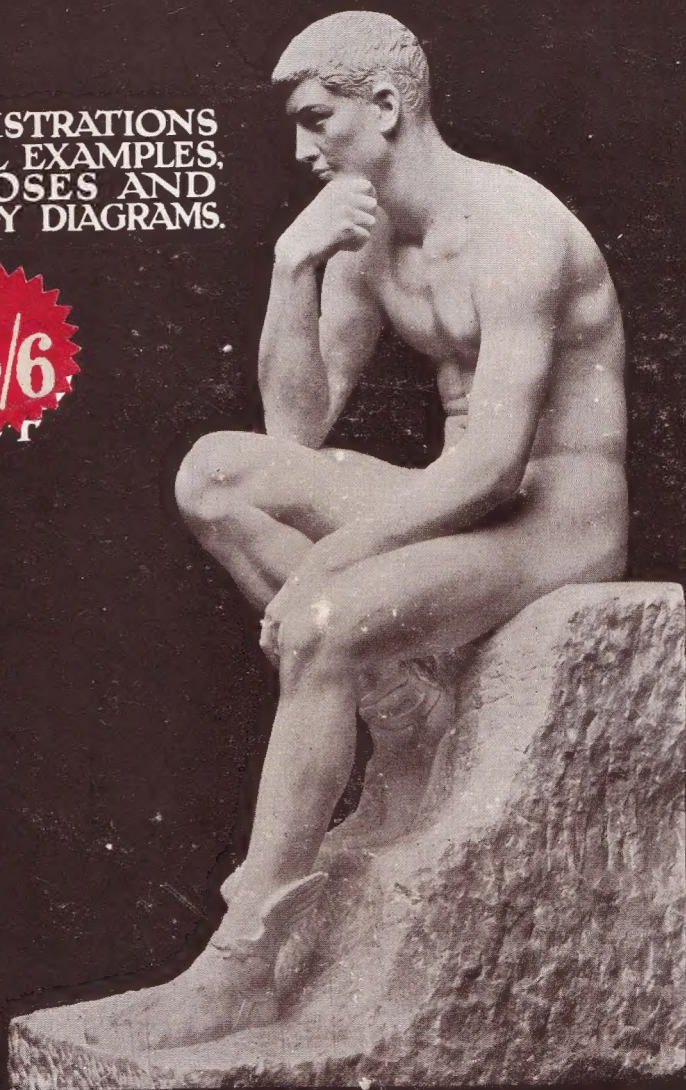


HOW^{to}POSE

by MONTE SALDO

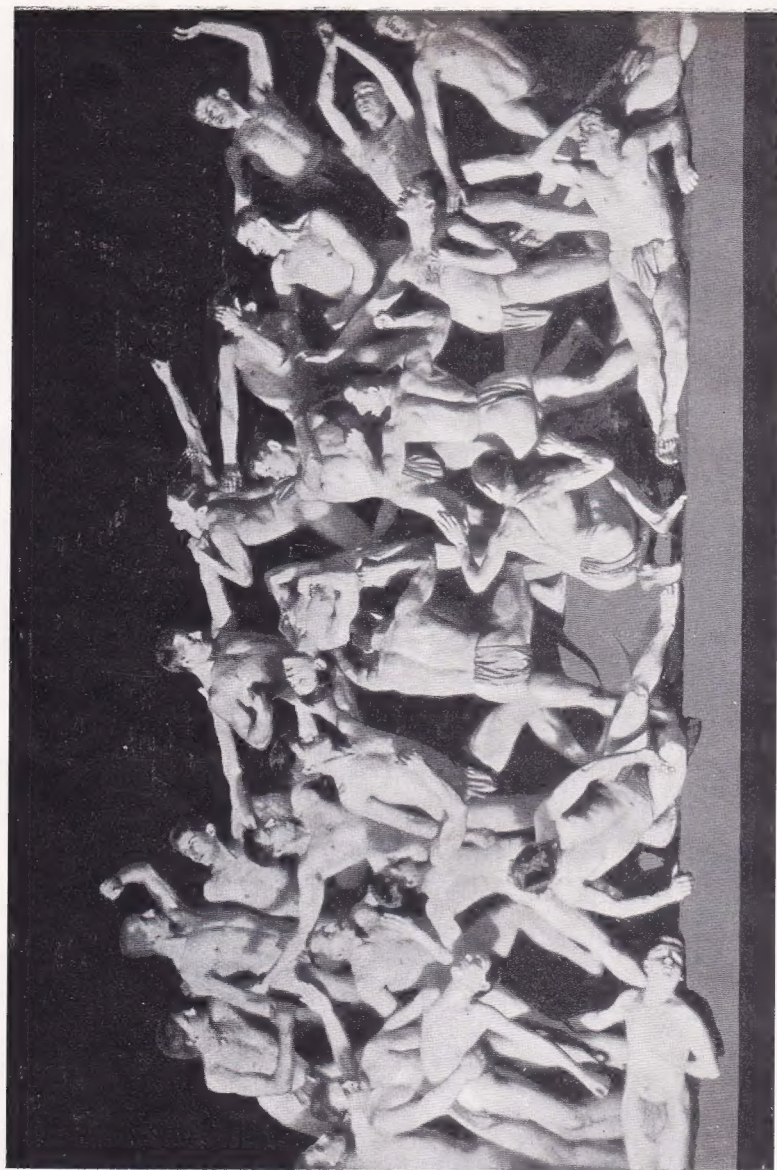
WITH 36 ILLUSTRATIONS
OF CLASSICAL EXAMPLES,
ACTUAL POSES AND
EXPLANATORY DIAGRAM.

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HOW TO POSE



GERMAN STUDENTS POSING IN IMITATION OF A CLASSIC FRIEZE.

HOW TO POSE

By

MONTE SALDO

With 35 Illustrations



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PREFACE.

WITH the revival, a decade or so ago, of general interest in physical culture, we may discern, as a flower gradually unfolding amid the foliage of the parent plant, an increasing inclination for the development of the body beautiful, as distinct from the merely strong muscular frame. Desire for strength is not to be decried; indeed, the veer of public taste in this direction has, undoubtedly, raised the moral as well as the physical level of the white races from the low grade to which it was sinking throughout the depraved Georgian era and the emasculate Victorian age.

All progressive movements take their rise from among the bulk of the people, from the oppressed classes where the economic need for them is most pressing. It is only when their value has become evident that the leisured classes take them up. And such has been the case in the present revival of physical culture.

The desire for strength as a safeguard to health is so widespread nowadays that we are apt to forget how short a time has passed since the movement began. The ubiquitous strong man excited our admiration and eagerness to emulate him—a very different attitude from that of our forefathers, who regarded the rare examples they encountered as out of place anywhere but in a side-show at a country fair.

Of course, the aim was at first merely the acquisition of physical force, or rather of bulky, protruding muscles masses, as undeniable evidence of the strength of the individual possessing them; in the department of health such muscles were also regarded as significant of physical fitness. And this misguided opinion resulted in many systems of physical culture, the purpose of which was development of certain parts of the body—the chest and arms in particular—to the detriment of the rest.

THE VALUE OF THE ÆSTHETIC SENSE.

The value of strength-acquisition having been demonstrated, it might be supposed that the more rational methods of body development employed to-day were due to those who approached the subject scientifically. But if we review the history of the movement we shall see how each successive inventor of a system came to supplant, rather than supplement, the systems of his predecessors.

This spirit of contrariety marks nearly all the old-time systems ; while to-day the majority of physical culturists are only inspired by a desire to improve the physique of their pupils, and their methods are mostly formed on strictly physiological and hygienic principles, and the only difference is that each one has his own individual conception of the ideal human form, and prepares his system accordingly.

Let us take Lieut. Muller's well-known system by way of an example. His ideal is that of the old Greek sculptor of the Apoxyomenos type, and his system develops the body in similar proportions, as is exemplified in the figure of Lieut. Muller himself. As in most physical culturists, the æsthetic sense is predominant in Muller, though many are not so constituted, or sufficiently educated, to give it the right expression.

EDUCATION.

It has been said that the Greeks created the ideal of human physical perfection ; but we would beg to make a distinction, and propound that it was rather that the supreme artistic sense of the Greeks that enabled them to perceive which was the ideal, and by their art to achieve that ideal and reproduce the same in sculpture for the education of all succeeding races.

Education, or the force of example by the educated, is beginning to turn the young man of to-day from his old ambition to possess bulging biceps or protruding pectorals to a desire for a body developed in all its parts to a symmetry of form approaching the old Greek ideals of grace and beauty. And the developed young man is also laudably desirous to obtain artificial presentments of himself at various stages of his development, either for his own contemplation or for that of others.

And he ought to be encouraged thereto ; it is but obedience to the impulse of proper self-esteem. It is only the true man who has honestly striven for improvement who can possibly take a real pride in himself. By thus being able to see himself as others see him he will, if he to himself be true, be one of the first to discover his imperfections, though he may not discern so readily the cause or whereabouts of them.

The strong man who poses before the camera for the purpose of exhibiting the abnormal development of certain of his muscles can never hope to provide a result which will excite any emotion but curiosity or purely anatomical interest, which have nothing whatsoever to do with the artistic. Art has been said to be the materialised expression of man's delight in the beautiful, and its appeal through the senses to the intellect and imagination depends to a great extent on the state of these faculties in the individual. It serves a great part in education, which is expansion of the mind, but is subservient in effect to that of example, for man is imitative above all things.

THE EFFECT OF CULTURE.

The physical culture movement, beginning as it did among the less cultured strata of the people, was productive, at first, of bodies so disproportionately developed as to be almost repulsive in representation. The example of the more cultured has acted like leaven on the popular idea of what constitutes a properly developed body, as may be seen by comparing the photographs of present-day weight lifters, wrestlers and strong men generally, with those of a few years ago. For purposes of exhibition, there is a steadily decreasing number of those who are not aware that they are only inviting ridicule by posing before the camera with forcefully contracted biceps and abdominals, the exertion to contract which is only too plainly visible in the strained expression of the face. The aim now of the æsthetically educated is to exhibit the body at a stage of symmetrical development which it has been their pride to attain. Attention having been drawn to the perfection of the old Greek statues, it is only natural that these statues should be taken as models for posing. There could be no better poses to exhibit one's physical development to full advantage; but, unfortunately, experience in many a posing competition has shown that, while there are so many who possess figures which compare favourably with the statues of old Greek athletes, yet there is only a deplorably small proportion who have the faintest idea of posing.

The author of this booklet has, therefore, set himself to the task of endeavouring to instruct his readers in a much neglected art—that of Posing. The man of good development who knows how to pose will always gain the award over men even more perfectly proportioned, but who have less ability to adopt graceful attitudes. Moreover, the good *poseur* will find his carriage, both in action and in repose, greatly improved by following the rules and recommendations laid down in this book, which will react again to his further physical betterment.

Readers of our national physical culture magazine, *Health and Strength*, will remember an article, entitled "How to Pose," which appeared in the Christmas Number for the year 1913. It was by the well-known artist Mr. J. A. Austen. The valuable suggestions advanced in that article were a revelation to me, and prompted me, as one with a good deal of public experience in the Art of Posing, to the writing of the present book. I approached Mr. Austen on the matter, and he at once not only gave me free permission to embody his suggestions in this work, but has personally assisted me in the preparation of the same. My indebtedness to him is such that the best I can do is to record herewith my gratitude to him for his wholehearted generosity, without which I should indeed have been at a loss.

MONTE SALDO.

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HOW TO POSE.

CHAPTER I.

THE INITIAL FACTOR IN POSING.

THE individual who conceives the idea that, because his physical proportions are good, the mere presentment of them must please, is as the man who would hope to succeed as an actor simply because he is a good elocutionist and word-perfect in the part allotted to him, when, as a matter of fact, these two latter accomplishments are really of secondary importance to ability to merge one's own identity in that of the character to be impersonated. No man can serve two masters any more than one can impersonate successfully two distinct individualities at one and the same time.

The successful actor is he who is able to change his very nature, if need be, for that of the character he is representing. But, unlike the actor who must make an exhaustive study of the character he is to portray, there is no need for the man who wishes to make a successful pose to do more than reflect upon the attitude of his intended model, and, above all, on the act in which the same is represented as engaging, carefully noting at which position the model has arrived in the moment of representation.

GENERAL RECOMMENDATIONS.

However correctly a man may achieve the supremely difficult task of assuming an attitude in which all the parts of his body, together with his muscles, are in accord with those of his model, it is certain that the pose will lack the appearance of life, and the presentment of it will be stiff and dead, if he has not come to the pose by natural action as if he were actually performing that which his model is represented in the act of doing.

Even when there is no wish to imitate any particular model, but merely to adopt a pose which will display one's physique to

best advantage, the same recommendations apply. There will always be a certain amount of stiffness or lifelessness about the attitude unless it is given the appearance of natural action, not forgetting to take care that the bodily pose is accompanied with appropriate facial expression.

Many a good physical pose has been spoilt by the face betraying the truth that the *poseur* is thinking more about the camera than about himself, or because the features wear a look of strained anxiety that the pose of the muscles may not be lost, or an expression wholly out of keeping with the subject.

The *poseur* must be an actor, he must think intelligently of the part he wishes to perform. Without co-operation of the brain there can be no chance of success.

An important recommendation in posing after a photograph of any statue is that the lighting shall be so arranged that the shadows fall in exactly the same direction as in the photograph, otherwise, although the pose may be correct in every detail, the effect will be entirely different. The position, size and shape of the shadows will serve as trustworthy guides as to the correctness of the pose.



FIG. 1.

CHAPTER II.

HOW NOT TO POSE.

WE should never be shy of having our errors pointed out to us ; by learning how to recognise our mistakes and how to correct them is the quickest and surest education in the world. We may happen to do the right thing fortuitously, but there is no lesson for us in that. Far better is it that we commit faults and have these pointed out to us, with information how to avoid them. With which purpose in our minds we will begin by appending a few :—

“DON'TS” FOR POSEURS.

You should never, when posing, attempt to show off any particular development, however good it may be. In fact it is always best to forget all about the individual muscles.

The finest poses are those in which all parts of the body are subservient to the idea which you intend to express, and any undue straining makes the whole thing wrong.

Never attempt a pose which is unsuited to your physique. It is as hopeless for a slimly-built man to pose for Hercules as it would be for a feather-weight to tackle Jack Johnson. Do not feel satisfied with getting the arms and legs in the correct position. Remember that in a subtler way the trunk is capable of as much movement as the limbs, but requires much more attention.

Then you should never stand on the same level as the spectators. Raise yourself on a platform, or box, so that your waist-line is on a level with their eyes or with the camera. You will gain by this an appearance of grandeur that cannot be attained otherwise, and will also be more in keeping with the original, for nearly all statues are so placed as to be above the eye.

Lastly, do not think that by crowding accessories into your picture you are improving your pose. The beauty of all sculpture lies in its simplicity.

SOME EXAMPLES.

After which general recommendations, we will take a few examples of posing after well-known statues, and point out the



FIG. 2.

H.P.

B



FIG. 3.

various errors in each of them, comparing them at the same time with the original.

A worse pose than in Fig. 1, which is an attempt after the famous statue of "David" by Michel Angelo (Fig. 2), would be difficult to find.

There is not a limb or any part of the body in the correct position. A mere glance will be sufficient to show how utterly hopeless are the notions of some people of the way to pose. It is here included merely to demonstrate how necessary are the remarks already made concerning lifelessness in posing. Not only has the poser absolutely missed the correct position in every detail, but can hardly have given a single thought to the character of his subject. We may yet point to one important detail, however, before dismissing this example, and that is that, whereas the toes of the left foot should be below the ground level—as marked with a line in the figure—and the heels should be raised (see Fig. 2), the soles of both feet are flat to the ground. Attention is drawn to this because the first principle in posing, as I shall explain more fully hereafter, is that the position of the feet must be first determined. Starting with the feet, the slightest error in position must inevitably have its effect on all the rest of the body.

Fig. 3 is an improvement, but still grievously wrong. There is certainly some life in the pose, which is about the only real recommendation. With regard to the actual pose, the feet are much too far apart; which, as will be perceived, draws the right hip inwards instead of thrusting it outwards as in the statue. The position of the right foot is also wrong, which can be seen more easily by comparison with Fig. 2 than by any explanation. The fundamental error of misplacement of the feet is bound to result, as has been remarked, in numerous other faults, such as, for instance, the wrong positions of the muscles of the right knee and thigh. It will be surprising how correction of the placing of the feet will rectify these and numerous other defects. The many mistakes in the pose of the leg are due to the same cause.

The placing of the feet being wrong, the fault reveals itself very markedly in the torso, which, as will be seen in Fig. 2, should be resting on the right hip, with the right shoulder balancing well over this part of the body, thus allowing the right arm to hang gracefully down the side, whereas in Fig. 3 this arm is forced outwards, and has a strained appearance. The too forward position of the body is likewise responsible for the defective position of the left arm. If the torso were properly poised this would allow the elbow to stand more away from the body as in the original.

It will now be grasped how essentially important is correct position of the feet, practically *all* the faults above enumerated being occasioned by the wrong placing of the feet.

The neck is fairly correct, considering the bad posture of the body, but the head is not at all in proper poise. It is obvious that the subject was thinking more of having his photograph taken than of his intended pose after the "David."



FIG. 4.



FIG. 5.

The whole "hang" of the right hand from the wrist is about as unlike that of the "David" as could possibly be, the hand of the latter being very loosely clenched, a most natural and graceful action.

Fig. 4 approaches the model somewhat more nearly because the feet are more correctly placed. Had the toes of the left foot been turned outwards, it would have thrown the body further over the left hip, and would have given a more accurate twist to the left leg. (Compare positions of left knees in Figs. 4 and 2.) From the feet we may trace the errors upwards; but, as the fundamental mistake is not so glaring as in our previous examples, the whole pose is more successful.

Faults not so much occasioned by the position of the feet are, firstly, that the torso is too square to the front, the subject showing the left *latissimus dorsi*, invisible in the "David"; secondly, something—pride in these muscles, doubtless—induced the poser to contract his abdominals, giving ugly prominence to the line of the ribs, from which a good lesson may be learned by contrasting the graceless effect with the beautiful symmetry of natural development as seen in the "David."

Both the hands are wrong, the result of carelessness. The face should be more three-quarter view, and the neck should be slightly bent forward at the nape. The line of the eye level in Fig. 4 is horizontal, whereas in the "David" it takes a decided declination to the left. This will be more clearly understood when we deal with these levels in the chapter on Elementary Positions.

We will now briefly consider another model for juveniles; it is that of the famous "Boy and the Thorn" (Fig. 5), and we append two poses after the same.

In the first (Fig. 6), the subject has evidently taken such little heed of necessary requirements that he has provided himself with a seat too low by almost one half, the pedestal in the original reaching almost to the middle of the "Boy's" body. It is wonderful that anyone should have conceived the possibility of a successful pose in such circumstances. It is enough to point out that the low altitude of the seat is, as a matter of course, responsible for the difference in the "hang" of the right leg of the sitter from that of the model, which fault is also mainly answerable for the absurdly "humped" position of the torso. It must be obvious that had the subject's left hip, upon which the "Boy" is sitting, been of the right height from the ground, the line of the shoulder-level would have been more in agreement with the model. The position of the head and other parts of the pose are too far from anything approaching the statue to need comment.

We turn to Fig. 7 with interest. Here at least some intelligence has been displayed with regard to the provision of a pedestal of correct height; and we would draw attention to the remarkable difference it makes in the general pose from that of Fig. 6.

Apart from other details, the chief fault of Fig. 7 is that the subject is not sitting far enough back on the stool. Dropping a



FIG. 6.



FIG. 7.

perpendicular line through the centre of the left hip, on which the weight of the body is resting, this line will be found to touch the heel of the right foot, whereas in the statue this line would be, proportionately, some nine inches away. This would appear to the unthinking to be a minor consideration, but it is just such points as these that go to make or mar a pose.

Correctness in the position of the hip in such a pose has exactly the same effect as that of the feet in a standing posture, on the supreme importance of which we have already dwelt; the reason being, of course, that in a sitting posture the whole structure of the body and all its parts rests and is dependent on the posterior.

Thus Fig. 7, by being wrongly seated, has lost the beautiful swing of the model from the knee to the waist, and the graceful outward curve of the trunk has become almost vertical.

Apart from the general position, the left knee of the subject is much too depressed; in the statue it will be seen that the kneecap is just above the level of the waist-line, and, being higher, naturally comes further over to the left. The "Boy's" left heel also is resting on a part of the pedestal, while Fig. 7 has placed his heel on the inside of his right leg, which has, furthermore, the effect of altering the slope of the right arm to the shoulder, which latter part would be drawn inwards, thus bringing the chest more to the front. The foot of the subject being out of position, it follows that the poise of the head, the eyes being fixed on the great toe, is also wrong.

Having considered these attempts in detail, the author would ask his readers to study the figures once again; but this time taking careful note of the general appearance of them. The two statues are all grace and beauty, which cannot be said of the living subjects who have attempted to imitate them in pose. The latter present nothing which appeals to our æsthetic sense; they are but human beings standing or sitting in more or less strained and, therefore, unnatural attitudes.

And, apart from the artistic view, what must have been the first object of all these examples—that of display of development—is defeated by the way in which they have posed. Yet all of the subjects, if we come to study them closely, are of more than ordinarily good physical proportions, which is certainly not apparent at the first glance. I should like to have been able to present my readers with photographs of these same people in correct poses, so that they could have judged for themselves what a world of difference it would have made in each case, to convince them how necessary it is to pose artistically in order to give a proper display of one's physical development.



FIG. 8.

CHAPTER III.

GOOD POSING.

FROM gross errors we pass to consider poses with minor defects. It may be considered that the Art of Posing must be terribly troublesome to acquire with so many things to think of ; but in this work the author has endeavoured to reduce his recommendations to a system, which, he is convinced, if once thoroughly grasped, will make artistic posing, whether independent or after a model, relatively simple.

Fig. 8 was the winner in the "*Health and Strength David Pose Competition*." Yet it is by no means perfect, the faults being of detail, while the general position is fairly accurate. Here again it is to the feet we must look to find the main cause of trouble. Had the toes of the left foot been turned slightly more outwards, so that the weight rested on the ball of the big toe, the grace of outline of the left-hand side of the body would have been more in keeping with the model. (See Fig. 2.)

There is undue contraction of the abdominals, which can but result in ugliness, which is a great pity, as the general physique is very much akin to that of the "*David*." Had the body, also, been twisted slightly more to the front from the waist upwards, the right shoulder would have presented a squarer appearance, which would, furthermore, have imparted to the neck the full contour of the original which is so pleasing in effect. The eye-level is also too horizontal—all of which later-mentioned faults would have not been present had the chest been more fully to the front. If the shoulder had been correct, consequent on the proper position of the trunk, the face would have come nearer to the poise of the "*David*," the eye-level would have been correct, and what may not be at once so apparent, the "*hang*" of the right hand would have been more successful.

The left hand is obviously wrong ; yet, despite all the above criticisms, this is a very intelligent attempt, and thoroughly deserved the prize it gained.

Fig. 9, a pose after Fig. 5, is an even better attempt than Fig. 8. The pedestal upon which the subject sits is some two inches too short, which is accountable for nearly all the general faults, particularly the bend of the right knee. This gives the impression that the body is turned too far round to the right. The left heel is resting on right leg ; whereas in the statue, this is placed on a projection of the pedestal.



FIG. 9.

We will take this opportunity of remarking that there is no need to provide any elaborate accessories, such as the beautiful Greek vase upon which the "Boy" is seated in Fig. 5, but it is essential that if a support, such as this pedestal, be necessary to the pose, that the same be accurate in size and position, though its appearance is of no account. In Fig. 9, there being no place on which the subject could rest his left foot in accordance with the model, the difficulty could have been overcome by the use of a book, for instance, of suitable size placed between the right leg and the left heel. The lack of such conveniences as these, so often quoted as excuse for failure, can be easily remedied with a little ingenuity.

The head of Fig. 9 is bent far too much forward, which, though unlike the model, is not ungraceful, being so natural. Indeed, the excellence of the whole pose is more attributable to its natural ease and grace than to actual correctness of position after the model.

THE PERFECT POSE.

Fig. 10 gives a pose of Mr. Clarence Weber after Lord Leighton's statue, "The Man with the Python." Mr. Weber, indeed, was the model who sat to Lord Leighton for the subject. This is such a perfect example of artistic posing that there is not a single point with which even the most fastidious critic could find fault.

There could be no better illustration of the recommendations which I have advanced in the introduction. Apart from Mr. Weber's ideal physique, which led Lord Leighton—and there existed no better judge of what constitutes perfect physical development—to select him as his model, we see here the result of intelligent mental concentration on the act to be portrayed, but not so much that it has detracted from the artistic effect. I may say that, to my mind, this is the most perfect example of posing which I have come across. Every detail has been observed, even to the due state of contraction of each muscle; there is no over-emphasis as there is no under-emphasis; which means that Mr. Weber has given no thought at all to any individual muscle. His mind was occupied entirely with the endeavour to give the most realistic representation of a struggle with a python; and each muscle answered to the call of the whole organism.

Let us take the pose in detail; for careful study of it will be an education for all.

Observe the alert poise of the body; the weight of which is fairly evenly balanced on both feet, with perhaps a slight preponderance on the left. There is a firm grip of the ground, yet the raised position of the left heel suggests preparedness for a swing of the whole body in answer to the contortions of the reptile. I have dwelt on this point because it illustrates so clearly how vigorous acting—even actual movement—can be represented in a pose; and I would ask my readers to contrast this photograph with the lethargic, even to lifelessness, figures which I have already given.



FIG. 10.

So realistic is the display of energy that one is tempted to forget that it is only a dummy with which Mr. Weber is posing ; the strain of a life-and-death struggle is most effectually portrayed in the muscles of the arms and shoulders, and in the tension of the facial expression ; the latter, it may be remarked, shows admirable restraint, in that any more intensification of agony would have diminished the artistic result.

I may mention that this is one of the most difficult of poses to copy, and I have introduced it more as an example of what can be done in posing rather than as a model for students.

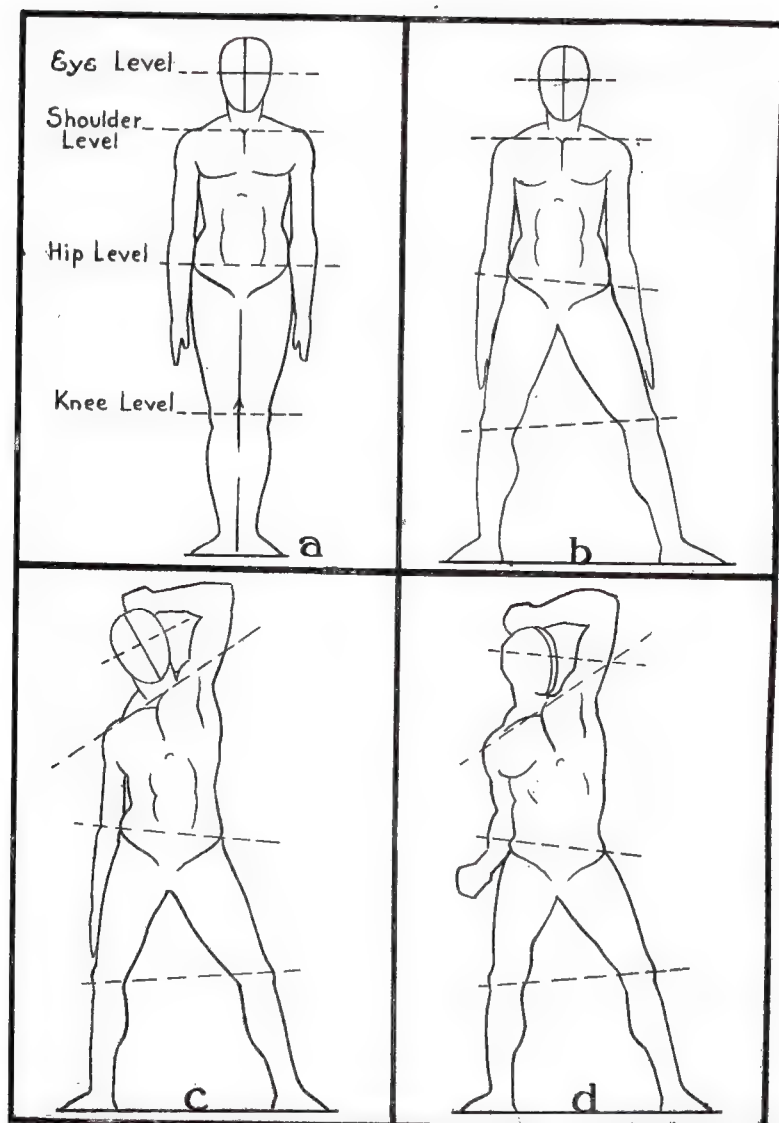


FIG. 11.

CHAPTER IV.

ELEMENTARY POSITIONS.

THE first care when attempting to pose after a selected model (and I would advise the student that it requires more than ordinary artistic perception to adopt an original pose with any chance of success) will be to determine the exact positions of each point of the body in relation to the others. I have already insisted on the fundamental importance of beginning with the feet.

Having fixed on the level of the camera-lens, which, as I have already recommended, should be just below the waist-line, mark out on the pedestal, or floor, as the case may be, the exact position of the feet in relation to each other. This should be done by actual measurement, both for the position of each foot and for the distance separating them.

An assistant standing on the spot where the camera is to be placed, with his eyes at the same altitude as the lens, will be absolutely necessary to ascertain the correct angles to the camera at which the feet are to be placed. If the heel of a foot is to be raised, on no account must any support be provided, unless there be one in the model, as this will interfere with the proper action of the muscles.

But, before attempting any definite pose, it is as well to understand that any change of position of a limb will alter the whole balance of the body. To illustrate this one would ask the reader to examine the diagrams in Fig. II.

At A we have a man standing at attention. At the altitudes of the knees, hips, shoulders and eyes, dotted lines are drawn through the centres of each pair of members to show the level of them. Thus, at strict attention, all these levels are exactly horizontal.

Now take a step sideways with the left leg, slightly bending it at the knee as at B, and it will be observed that the knee and hip levels are at once affected; that of the hips declining in the direction of the leg which has moved, while that of the knees slopes in the contrary direction—viz., upwards. With any greater degree of knee-bending the slope of the levels will, of course, be increased.

Now raise the left arm above the head, as at C. The body and head, if not kept in a position of unnatural restraint, will give a little with the arm, and the shoulder and eye levels will take a decided inclination to the left, the only downward slope in this direction being that of the hips.



FIG. 12.

HOW PERSPECTIVE AFFECTS THE LEVELS.

Now take a photograph of the model, and draw at the different altitudes of knees, hips, shoulders and eyes, lines passing through the centres of each of these pairs of members, as has been done in the diagrams in Fig. 11. Having marked out the different levels on the photograph, and having placed the feet in the positions chalked on the pedestal, or floor, the sitter, with the help of his assistant, who should have the photograph before him, should now set the knees at the proper level. If the feet are correctly placed, and the knees at the right level, there need be no anxiety as to the distance which separates the latter. Likewise the hip-level will be as in the model, unless the body be twisted to either side, when the apparent level, seen in perspective from the camera, will be modified. Thus with the subject directly fronting the camera, the hip-level declines to the left, as at C, Fig. 11; but if the body be now turned in the same direction, the slant of the hip-level will be apparently accentuated, while, at the same time, the angle of the shoulder-level which, in the frontal position, sloped upwards to the left, will seem to be slightly less acute. Those who know ever so little of even the most rudimentary principles of perspective will understand this easily enough.

It must be borne in mind that the apparent levels seen from the position of the camera-lens must agree with the actual levels drawn on the photographs which represent the apparent levels of the original model.

TO APPLY THE ABOVE PRINCIPLES TO A POSE

we will take the statue of "The Pugilist" (Fig. 12). We have selected this statue purposely, because, in Fig. 11, the diagrams of positions lead up by simple movements to this pose.

Referring again to C, Fig. 11, we have a pose which requires but little change to arrive at that of "The Pugilist." From position Fig. 11, turn the head to the left until the eye-level agrees with that drawn on Fig. 12; then bring back the left arm a little more, and draw back the elbow of the right, clenching the fist as in the model, and the pose is complete. Never worry about the muscles; if the attitude be correct, the muscles will follow suit. And do not forget that concentration of thought on the rôle to be represented will impart life to the whole pose.

It will be useful practice to go through these elementary positions, Fig. 11, A, B, and C, several times, taking each part of the body separately, and posing that before finally fixing the whole. We repeat that the subject must always remember that he is endeavouring to enact the part of a pugilist. After three or four attempts the feeling of artificiality will begin to disappear, and the pose will eventually be adopted quite naturally.

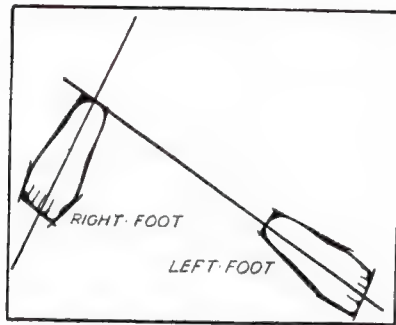
Let us now take another model and apply the same method.



FIG. 13.

Here we have, in Fig. 13, the "Farnese Gladiator," the statue of a splendidly developed young athlete. He has evidently just obtained a victory over his opponent, whom we may imagine to be prostrate before him. He awaits the signal from the Emperor either to kill or spare his vanquished rival.

Having chalked out on the floor—or, better still, a slightly raised platform—the position of the feet and their relative positions to each other, as in Fig. 14, stand at attention. Now place the left foot to the left and slightly to the front, turning it until it is nearly in profile to the spectator, so that both feet are in the exact positions



FRONT OF PEDESTAL

FIG. 14.

marked. Slightly bend the left knee, until the knee-level declines to the left at the same angle as shown in Fig. 13. The hip-level will now also slope a little downwards to the left. Give the body a very slight twist to the left, which will give the appearance, due mainly to perspective, of a slight declination of the shoulder level. The eye-level, it will be observed, is horizontal, which means that the head must be directly facing the camera, the line of sight being slightly to the right downwards. The head is also somewhat inclined forwards, but very little. Draw the right elbow away from the body, the forearm falling almost perpendicularly, the wrist being slightly bent in towards the body, while the hand grasps the sword-hilt rather loosely. For the sword-hilt any piece of wood of convenient size will suffice. The left upper-arm hangs loosely from the shoulder, while there is a tension in the forearm and fingers expressive of alertness, which is also shown in the muscles of the chest and abdomen, which suggest that the breath is being held after a short and sharp inhalation.

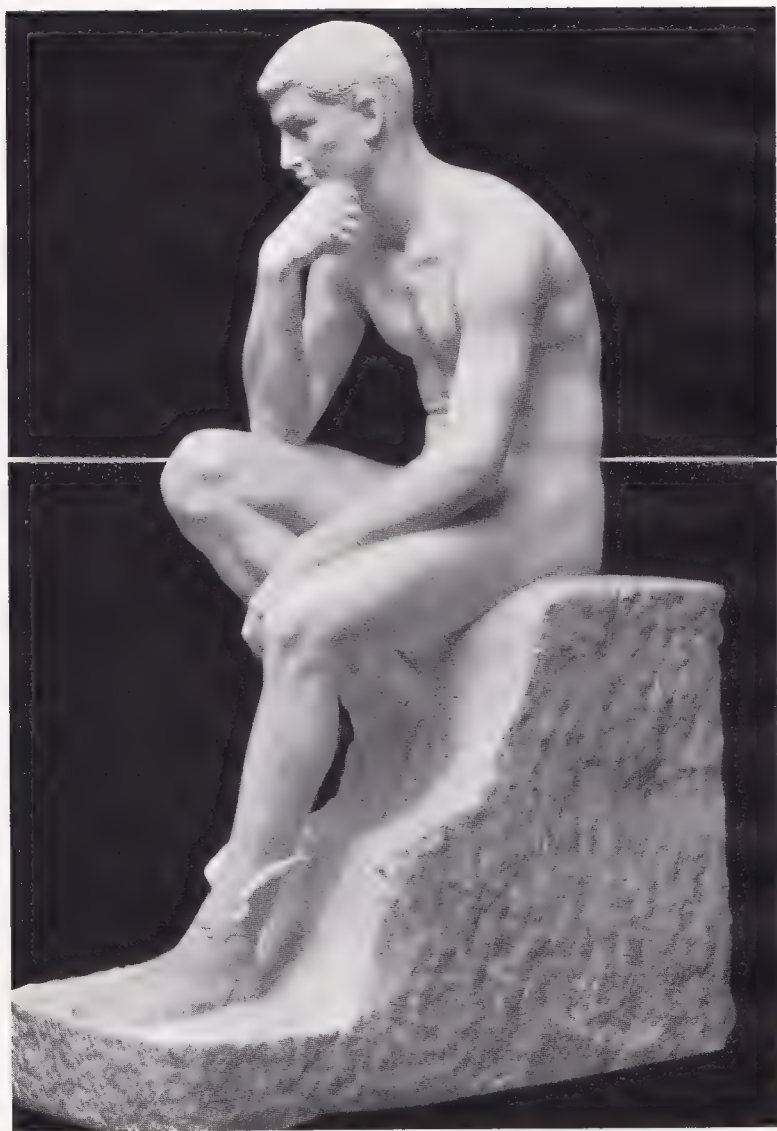


FIG. 15.

CHAPTER V.

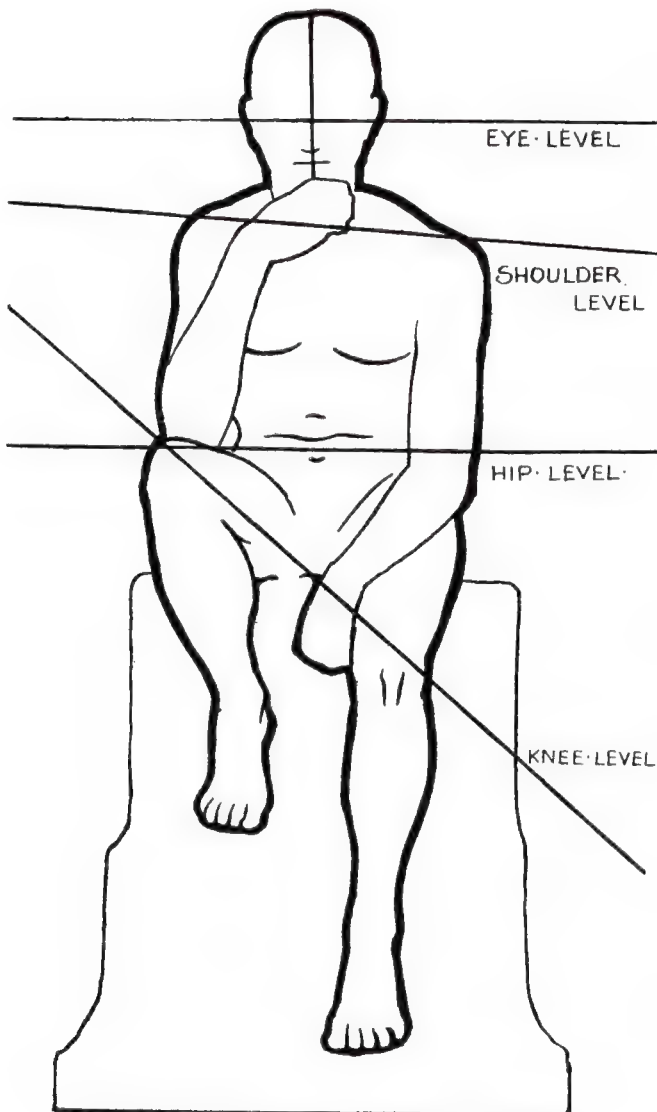
SITTING POSES.

POSES in sitting posture require a great deal of careful attention, because the weight of the body not being balanced on the feet, the position of these members, although, of course, they must be correct, will not effect so absolutely the general poise of the trunk.

The first example we will take is that of Fig. 15, the beautiful statue of "Mercury," by Klimsch. The first thing to do will be to procure suitable rests for the posterior and the right foot, both being of the proper height in relation to that of the subject. The left foot will, of course, be rested on the ground or platform. Everything depends on the correctness of these particulars; thus, if the seat be too high or too low, the pose of the left leg will be wrong, which will affect both the positions of the waist-muscles and the left arm. It is, therefore, essential that the pose of the left leg be absolutely accurately established, before troubling about the posture of the right leg. In providing the seat, it will be observed that in the statue the edge of it is well rounded, also that the surface is slightly hollowed out, both of which have their effect on the displacement of the fleshy part of the thigh. To overcome this difficulty, a hard, round bolster will serve excellently, provided that care be taken, that the top-side of the bolster, when the weight of the body is pressing on it, is at no greater height than determined from that of the stone seat in the statue; also that the undepressed portion of the bolster is not allowed to obscure any part of the body.

In such a side-view posture as this it is of no use to mark the levels on the photograph, as recommended in the foregoing chapter. The assistant should, therefore, take up a position in front of the subject, and try to fix, and correct thereby, the different levels as in the accompanying diagram (Fig. 16), always remembering that the final examination must be taken from the position of the camera-lens.

In this "Mercury" a frontal view will show the eye-level exactly horizontal, with the head tilted forward; the shoulder-level, owing to the fact of the support given by the right arm, will decline somewhat to the left; while the hip-level, the model being squarely seated on the posterior which bears the whole weight of the body, will be exactly horizontal. In this posture it will be difficult to ascertain the right placing of the knees by trying to strike the level of them. A surer method will be to observe on the photo-



LEVELS · AS · SEEN · FROM · FRONT ·

FIG. 16.

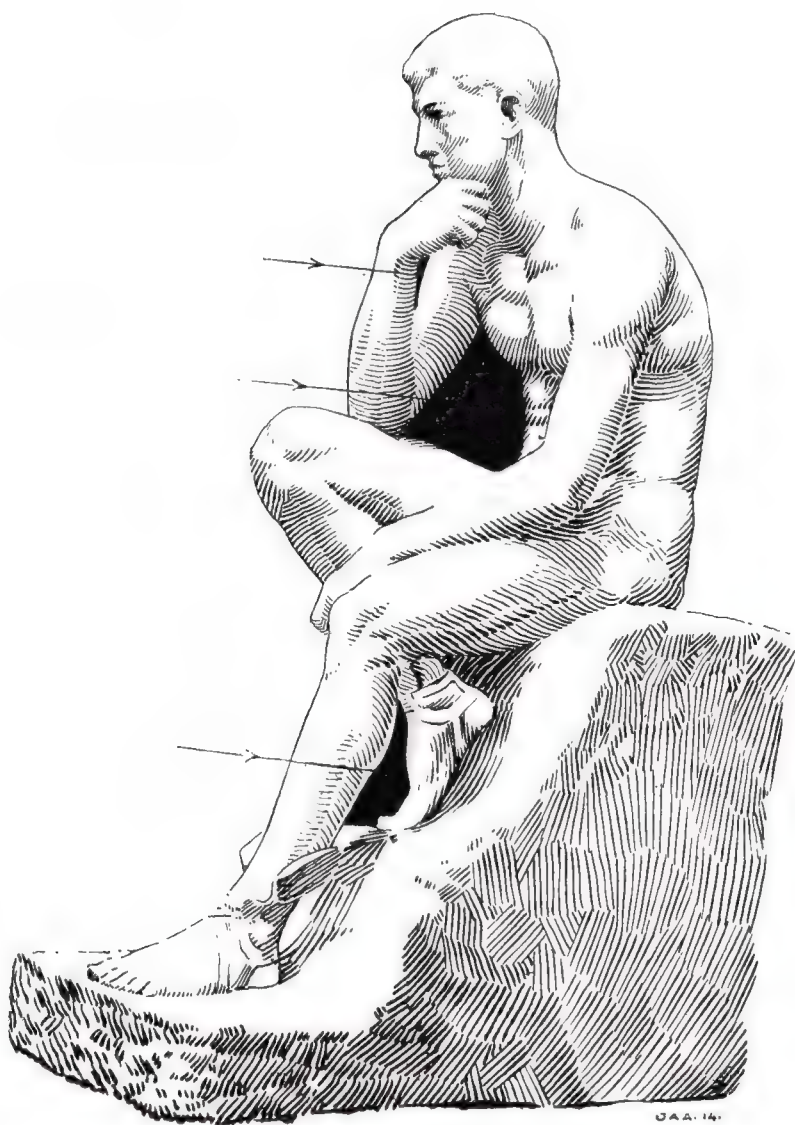


FIG. 17.

graph the height of the centre of each knee in relation to some other part of the body. Thus, in the present instance, the centre of the right knee is exactly horizontal with the line of the hip, as marked in Fig. 15. The position of the left knee will, of course, have been fixed when adjusting the seat to the required height.

In bending the torso as in the model, there must be no contraction of the abdominals, especially so in this case, as the figure suggests meditative repose, and, therefore, all the muscles are in a state of relaxation, excepting those of the right leg and right arm, which are supporting the trunk in its forward bend.

In the pose of the right hand, it will be noticed that the wrist is bent to allow the forefinger and thumb to encircle the chin while supporting it; but it will be seen that there is very little weight on the arm; indeed, it is as if the hand was there not so much for the purpose of balance as thoughtfully to caress the chin.

A simple but sure test as to whether the pose, when adopted, is correct, is to observe whether spaces formed by the limbs are as in the statue, which spaces, for convenience, have been marked in black in Fig. 17. One might also note whether the limbs seem to cross each other from the station of the lens at the proper points. For instance, the calf of the left leg crosses the right foot just above the instep. While the right forearm crosses the right upper arm just where the deltoid meets the biceps.

Much of the easy grace of this statue is derived from the beautiful droop of the left shoulder and hand.

Simple as this pose appears, I may warn readers that it will form a very difficult one to imitate successfully.

We will now take a pose in which the weight of the body is borne by a leg and an arm—"The Fighting Gladiator" (Fig. 18)—in the Capitoline Museum, Rome. We see that the gladiator has been beaten to his knees; that he is attempting to rise, while on a watchful guard for a threatening blow from his adversary, who, we may imagine, is standing just behind and over him. Thus more weight falls on the left arm than on the left leg, while the right leg is merely balancing.

We must first decide from what level the pose is to be viewed and photographed. It should be so arranged that the lens of the camera should be on a level with the centre of the right knee. Now fix the positions of the supporting members; namely, the left hand and knee; place both in the marks, and then, having provided a proper support for the right knee, pose this leg. Although the limb is supported in the statue, it must be remembered that it is really hanging from the hip, the support being there merely as a precautionary measure against breakage. The right leg is in the act of coming forward for the foot to be placed on the ground, so that the figure may spring upright. Indeed, here, in contrast to our former example, everything suggests vigorous action. If the right arm be now raised to a naturally defensive attitude with a turn of the head as one would to look at an adversary standing behind and over one, the pose will be nearly correct, for the correct



FIG. 18.

action of arm and head, if done naturally and with due representation of the action portrayed, will result in a correct twisting of the trunk. It will be noticed that the trunk is well arched, the muscles all being in a state of contraction. This is pointed out lest the sitter allow the waist to droop, producing a most awkward effect.

CHAPTER VI.

MUSCLE-CONTROL AND POSING.

A LOT of elaborate explanation will not be necessary to convince the student of posing that in the majority of cases movement must be expressed or suggested as vividly as possible, although the body is motionless for the time being. Apart from facial expression, the representation of the suggested action is entirely dependent upon the state of contraction and relaxation of the muscle groups.

No pose suggesting movement can be entirely successful if all muscles are contracted. Movement can never be accomplished at all if all the muscles be contracted, for a deadlock would be reached. Passive action, such as would be in evidence in an athlete supporting a heavy weight, might be successfully depicted with all muscles under contraction, but this would not be the case in a pose where a weight were shown in the act of being lifted, for some muscles would in this instance be relaxed.

To illustrate my meaning more clearly I will take the example of a photograph of a man walking, taken when in actual motion. His muscles will be in a very different state of relaxation and contraction, respectively, from that if he were to strive to maintain the pose successfully for even a moment, unless he understood and possessed to a reasonable extent proper muscular control. Let us suppose that the pedestrian is snapped with one foot thrust forward, just before it comes to the ground. The swing and balance of the body in locomotion would bring the foot forward with but slight strain upon the trunk and abdominal muscles; but immediately motion is suspended, gravitation takes instant and full effect, and the weight and leverage of the leg and foot must be borne by the abdominal and oblique muscles.

Now it will be clear to the student that, giving due value and consideration to the first paragraph of this chapter, the contraction of these muscles would stiffen the pose and take away the suggestion that the man were walking, unless he were cognizant of the real object of muscle-control applied to this particular pose. His abdominal and oblique muscles would show unduly in contraction, for they would bunch up. Were he sufficiently expert at muscle control he would be able to harden and contract the necessary muscles without bunching or bringing them unduly into relief, for he would simply harden them in the exact position that they happened to be, the superficial presentation being exactly as they appeared, or would appear, in the man when actually walking.



FIG. 19.

Then there would be the man who would not be able to contract the necessary muscles at will, even by bunching them up, and this would compel him to balance himself upon one foot, and he would appear to be so doing, failing utterly in his intention to suggest the act of walking. Such a man would be one quite innocent of the rudiments of muscle-control. Another, practised in the Art or Science of Muscle Control, would have little or no difficulty in giving a very good representation of the act of walking. He could not avoid contraction of the muscles without balancing himself entirely upon one foot, but he would contract in the manner explained in our last paragraph, and so conceal the fact by retaining superficial smoothness of the active muscles.

Even in the most simple poses, lack of muscle-control will result in an appearance of general stiffness. Of course, as I have already insisted, the *poseur* should come to the pose by action, but he will (though subconsciously) be using a certain degree of muscle-control; but even then he will neglect to relax the necessary muscles, and will probably not conceal, by surface or superficial relaxation of the contracted muscles, the fact that he is "posing." The well-paid model is the one who can enable the painter or sculptor to forget that his model is motionless. Like actors or comedians, models have their various prices, and it may not be out of place to mention here that a man like Maxick can practically demand what he likes to stand as model, for he could successfully pose for a statue of Narcissus or Hercules the same day, so great is his power of relaxation of the superficial muscles. His power to make his muscles swell and bulge is too well-known to need enlarging upon here. This pose of Maxick (Fig. 28) would appear to be that of a slim or slight man, but it was taken when he was bulkier and heavier than usual. In the present book I cannot go into the principles of muscle-control itself, but would earnestly recommend intending *poseurs* who are unacquainted with the subject to secure a copy of "Muscle-Control," * by Maxick, who is the greatest living authority on the subject to-day.

WOODEN EFFECTS.

Fig. 19 illustrates the well-known disc-thrower, posed for by the author under the direction of one of the best press photographers in London. The result has been failure, as far as a correct delineation of the disc-thrower is concerned, for two reasons. The first reason is, the pose was secured by stages from directions given by the photographer, and was not, therefore, a harmonious whole. The second reason was that at that time the author was not well acquainted with muscle-control, and, although able to contract all muscles and groups of muscles, was not able to relax antagonistic groups, or muscles that would actually be in repose at the stage of throwing a disc, as indicated by the statue.

* "Muscle-Control," Ewart, Seymour & Co., 12, Burleigh Street, Strand. 2s. 9d., post free.

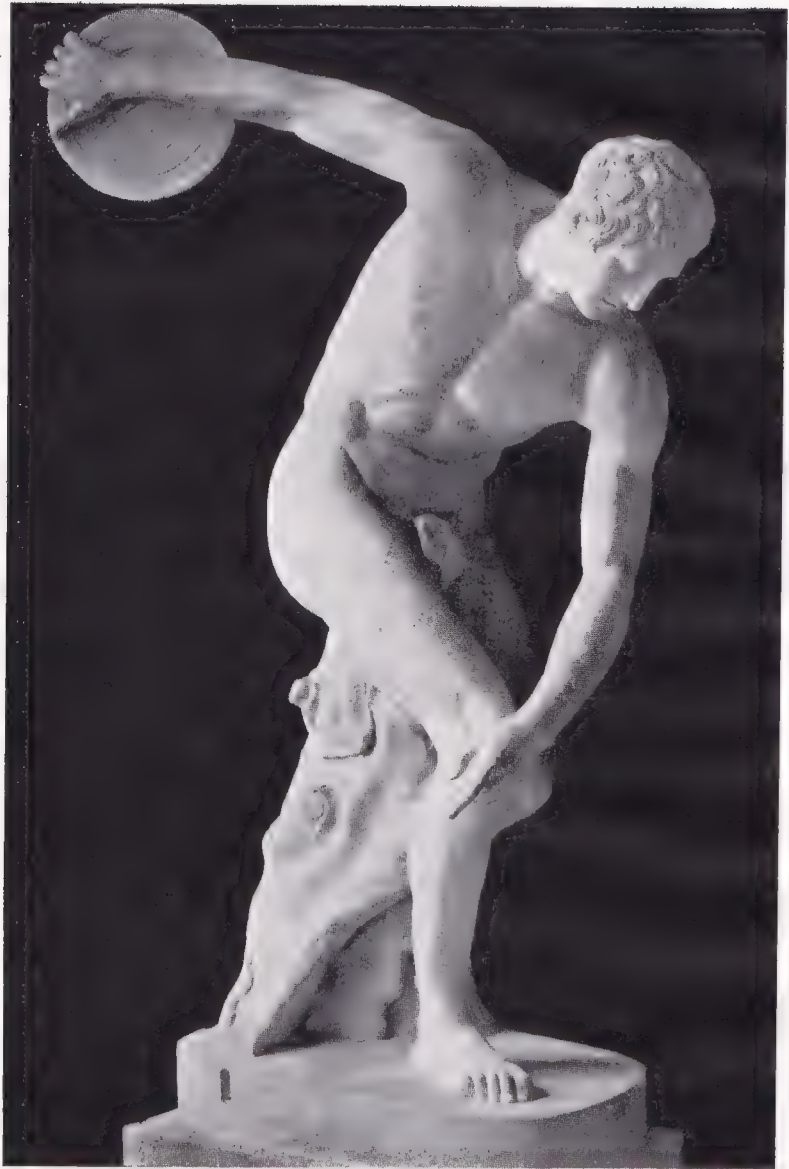


FIG. 20.



FIG. 21.

H.P.

D

There are several minor faults in the pose, and are mainly due to stiffness, but the big fault that gives the wooden effect to the whole thing is the shoulder, which has been dropped too low. Upon examination the reader will find that there is no real action or life in the pose. The spirit of it is lacking. The pose ought to have been practised carefully until the *poseur* was able to come direct to the correct position in one movement, when the photograph should have been taken and the necessary life and movement portrayed in the pose.

The photo should be carefully contrasted with the original (Fig. 20), and the faults carefully noted. It will then be patent to the student that the securing of a pose was the only thing being thought of, and certainly not the throwing of the disc.

Take, again, the pose of the "Fighting Gladiator" (Fig. 21); compare again the original with the pose, also taken by the same photographer. Nothing is correct, not even the position of the feet. Here, again, is a pose ruined through the positions being assumed by stages, without the real intention or idea of the original being taken into consideration.

The faults are roughly the following :—

Right heel turned too far from the camera.

The right hand is too high. The right shoulder does not slope sufficiently. Head is not poised perfectly. The left shoulder is not lifted sufficiently to give the impression that a blow is to be delivered, which, again, is the cause of the left forearm sloping down from wrist to elbow instead of upward. Finally, both knees are straight instead of slightly bent as in the original.

Now that the faults have been explained, note how absolutely devoid of action the imitation is when compared with the original. The latter is full of action, and the slight backward spring that is noticeable is undoubtedly the prelude to a smashing downward blow that is to follow.

There are several theories respecting this, but, having seen the original in the Vatican Museum at Rome, I have no doubt whatever as to the intention of the sculptor. I think that these photographs, which were taken about ten years ago, are really valuable evidence, for they undoubtedly prove that posing is not only an art but a science. The fact that the photographer and the model combined were unable to secure a good pose that would give the interpretation of the original, goes to prove what this book tells you from beginning to end, which is : The feeling and intention of the pose must be there, and, rather than make a bad imitation of an existing pose, make a pose for yourself.

CHAPTER VII.

MODELS FOR POSERS.

IN this chapter is given a selection of models from ancient and modern schools which will serve as good examples for the well-developed physical culturist to imitate in pose. Some of the poses are easy, others more difficult. We will take the easier ones first, passing from them to the more difficult.

For the guidance of those who may wish to pose after these models, the various levels have been marked on the photographs. And in each case I have drawn attention to the direction of the lighting. If the same arrangement be made when posing, comparisons of the shadows will serve as an additional guide to ensure correctness.

“THE SPEAR-BEARER.”

I begin, then, with Fig. 22, “Il Doriforo”—Doryphorus, or Spear-bearer, by Polyclitus, the great Greek sculptor of the Golden Age, when Myron and Phidias flourished, with both of whom he was a fellow-pupil. This is his most famous example; indeed, it came to be called the *Canon*, as being the type of the perfect male figure.

Intending *poseurs*, who will have read the recommendations in foregoing chapters, will understand why the different levels have been marked out on the photographs in this chapter.

I may point out that the figure of the spear-bearer is marching with a resolute but easy grace; and, with other details, it should be noted that the right arm is apparently swinging with the rhythm of the body. In posing, of course, the tree stump had better be omitted as in the original it is there merely as a support to the statue.

The lighting is falling from above, and slightly to the front and right-hand side of the figure.

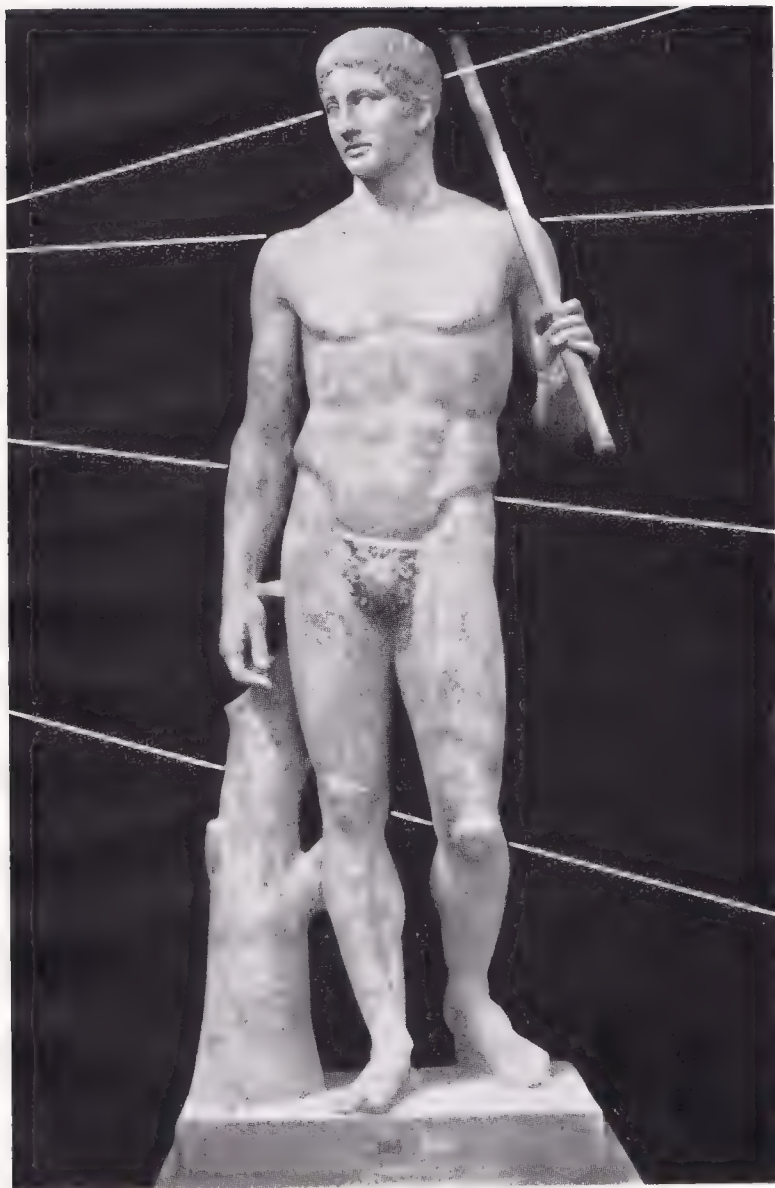


FIG. 22.

“MERCURY.”

A more difficult subject is the beautiful “Mercury”—or rather “Hermes,” of the Greeks—the herald and messenger of the gods, patron deity of eloquence. It was also his duty to guide the souls of the dead to the nether world. But, above all, he was the patron of gymnastics, all gymnasia being under his protection; wherefore he is represented in art as a youth whose figure shows the ideal perfection of graceful and harmonious development of the body, as in the famous statue of him by Praxiteles, at Olympia, the reproduction of which is given here (Fig. 23).

The drapery may just as well be omitted, though the staff should be retained to give the correct poise of the hand; the provision of wings to the feet need not trouble the *poseur*, as they would be very difficult and costly to represent, and, if not well done in all respects, might interfere with the general effect.

The lighting is from above and somewhat to the front.



FIG. 23.

"THE SOWER."

Our third model belongs to the modern French School ; it is that of " Le Semeur " (Fig. 24)—the Sower, by Trentecoste, in the Luxembourg Museum. Attention is drawn to the fact that the sower is striding vigorously along, as indicated by the general swing of the figure. The right arm is about to scatter the seed enclosed in the hand with a forward sweeping movement. The left hand is evidently clasping the neck of a bag of corn—which action must be intelligibly reproduced, and the fist must, therefore, not be tightly clenched.

Lighting from above and from left of figure. No notice need be taken of reflected light on right-hand side of figure, this appearing in the photograph owing to the fact that the statue is of bronze.



FIG. 24.

"THE AGE OF BRASS."

Fig. 25 is one of the most magnificent examples of modern sculpture; it is by the daring French genius, Auguste Rodin. This beautiful statue of a youth, entitled "*L'Age d'Airain*"—The Age of Brass—now in the Luxembourg, Paris, is so realistic that when first exhibited, the sculptor was actually accused of having cast it on the living model. The expression of despair and staggering flight renders this pose a difficult one to reproduce. Among details, great attention should be paid to the hands, and the remarkable grouping of the fingers.

Lighting from above, slightly behind and to the left of figure.

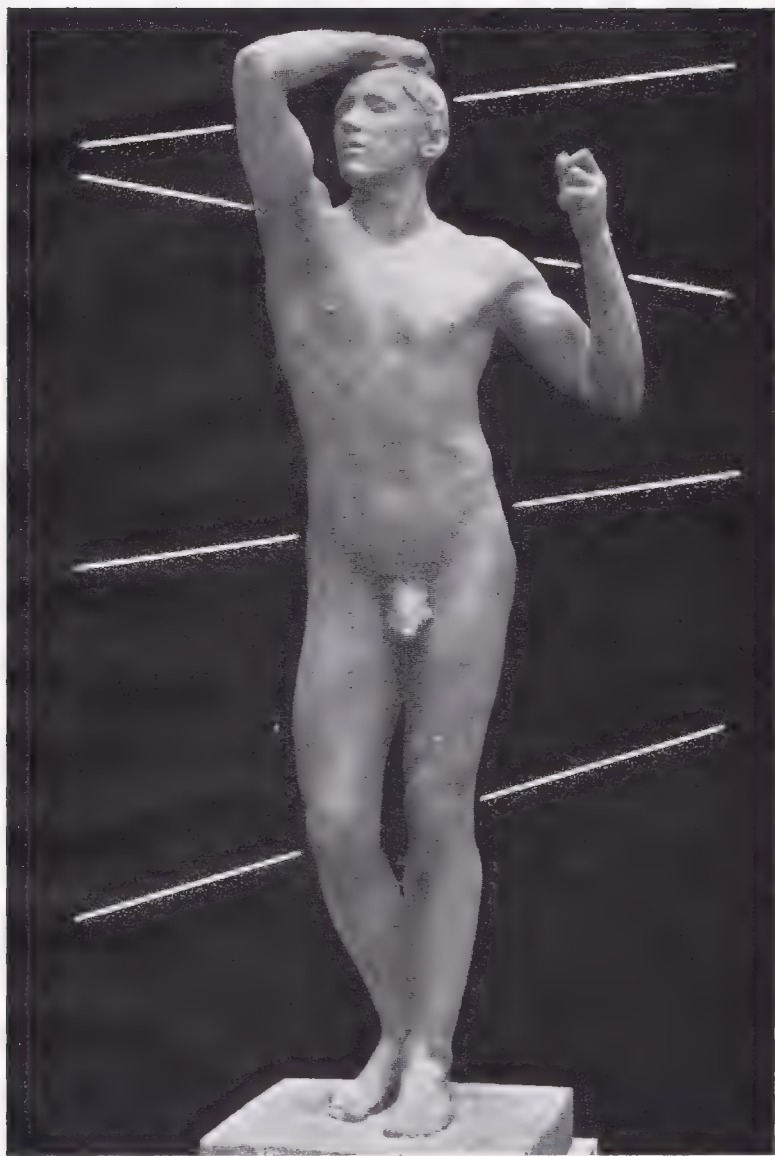


FIG. 25.

“PUTTING THE WEIGHT.”

Another French example is Fig. 26—“Putting the Weight,” by Louis Tauzin, exhibited at the Salon, 1912. This is a very difficult position not only to attain, but maintain ; and we should advise none but good actors to attempt it. It is introduced more as an example of what can be done in athletic posing, than as a model to copy.

Lighting is double ; the stronger light coming from above and to left of figure.



FIG. 26.

"THE MAN WITH THE SCYTHE."

Another very difficult pose is that of Fig. 27—"The Man with the Scythe"—yet those who wish to test their ability to reproduce vigorous action in a pose may attempt it with profit to themselves. We should advise, at least, the construction of a wooden model of the upper part of the scythe to hold in the hands, though there is no need to include the blade, if due consideration is given to the balance of weight which the presence of the blade would provide. The hat had better be omitted. From the position of the feet, it will be seen that the body is about to swing vigorously round to the left ; but, in the tensivity of the moment of being photographed, do not allow the abdominals to contract unduly and thus spoil the grace of the contours of the trunk in the original.

Lighting from above to rear of figure.



FIG. 27.

A GALLERY OF POSES

BY

WELL-KNOWN ATHLETES



FIG 29.—ON THE MARK. A POSE BY APPLICATI.



FIG. 30.—THE JAVELIN THROWER. A POSE BY LIEUT. J. P. MULLER,
THE AUTHOR OF "MY SYSTEM."

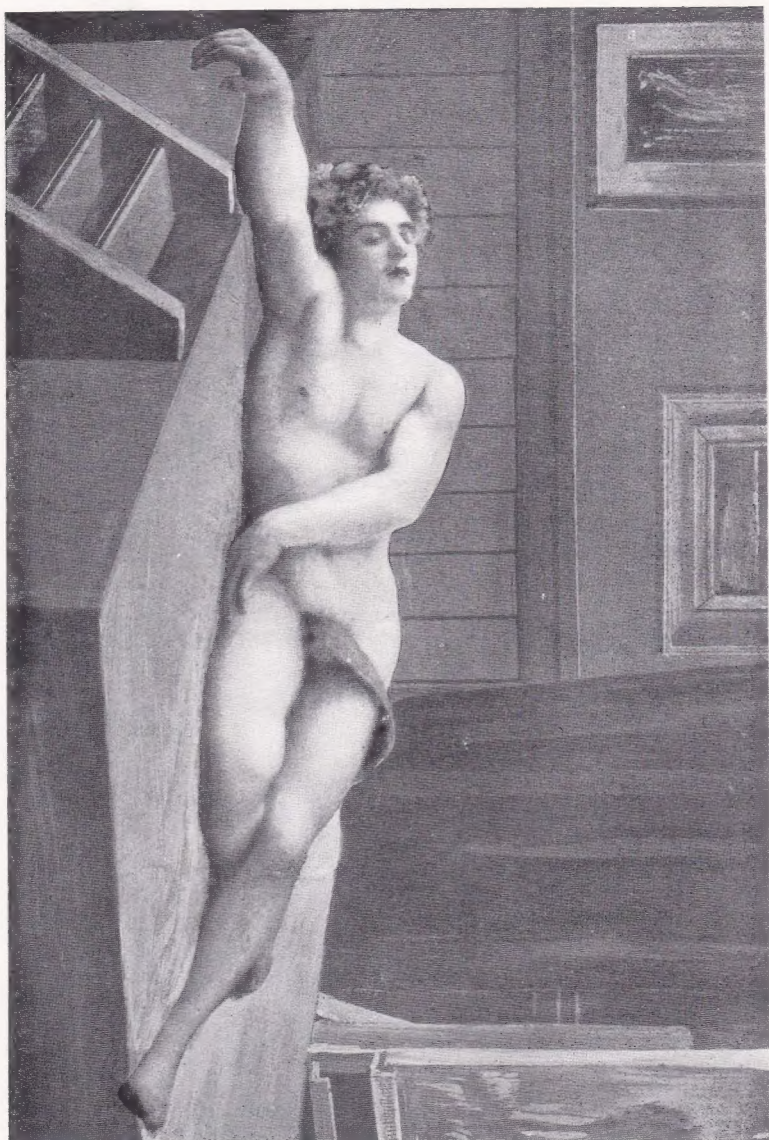


FIG. 31.—THE SLEEPING BACCHUS. A POSE BY MAURICE DERIAZ.

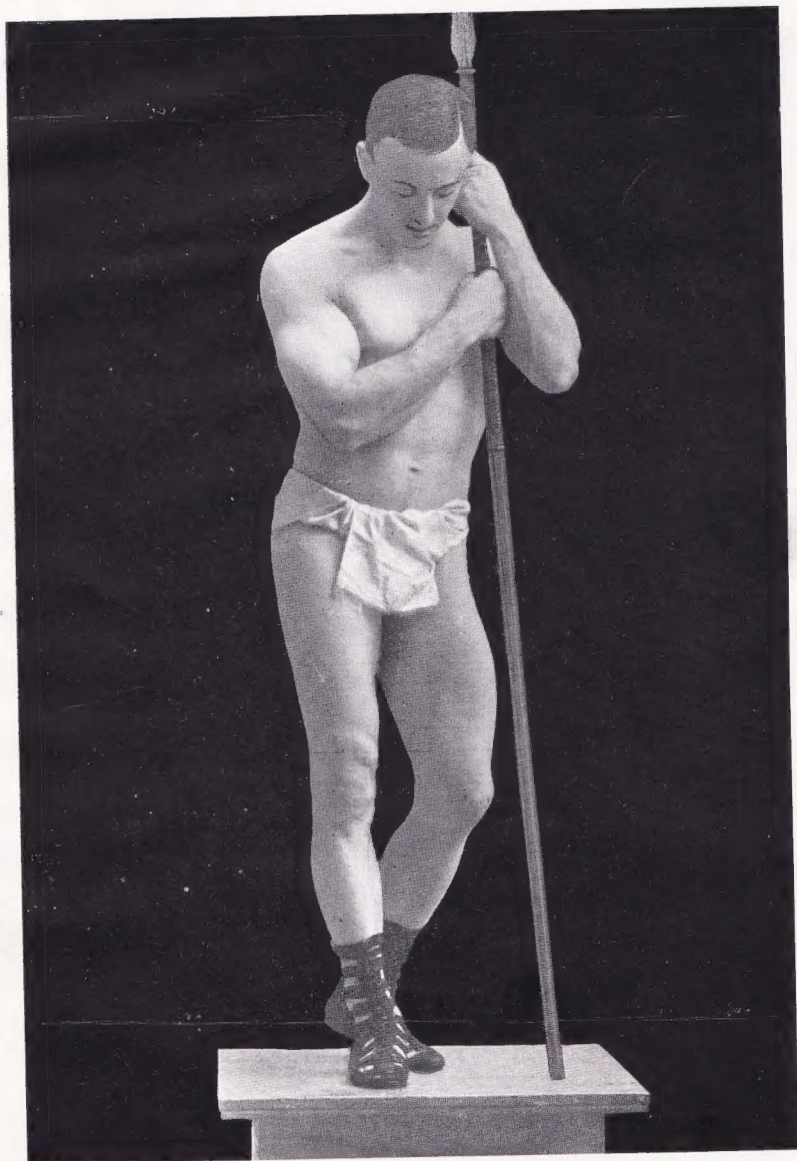


FIG. 32.—THE SENTINEL. A POSE BY THE AUTHOR.

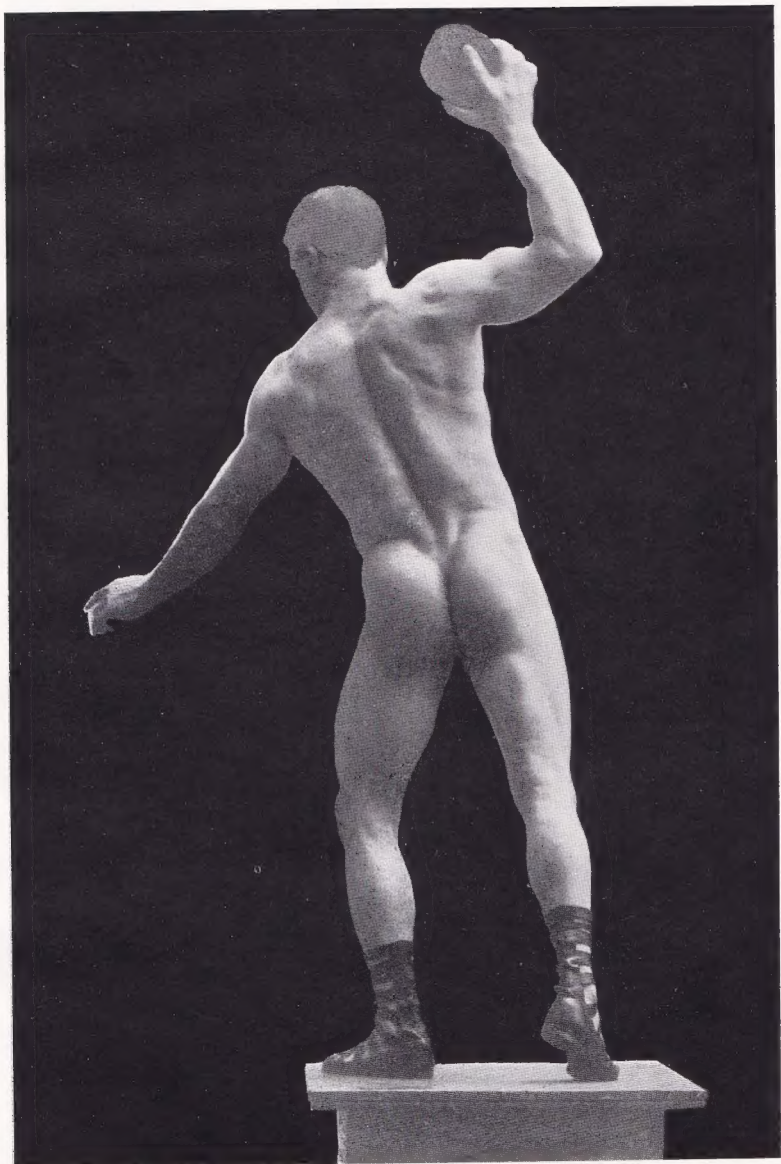


FIG. 33.—THE STONE AGE. A POSE BY THE AUTHOR.

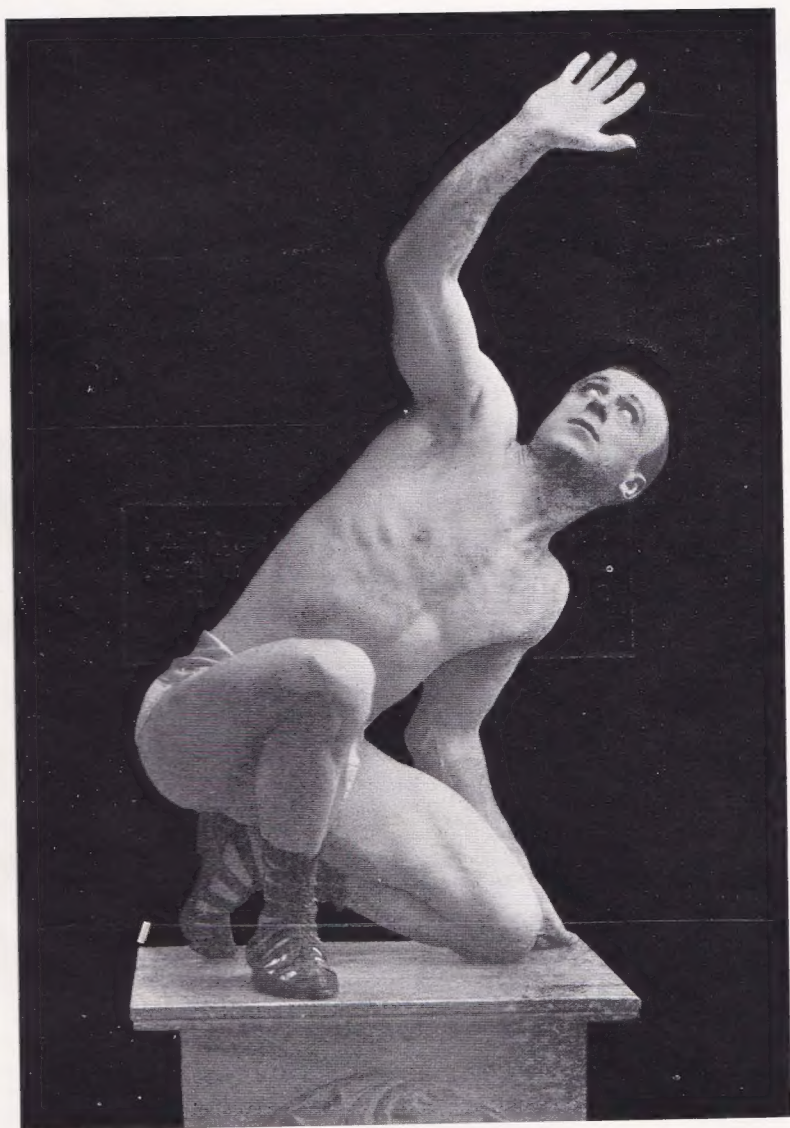


FIG. 34.—IN THE ARENA. A POSE BY THE AUTHOR.